

ESPRIT ORCHESTRA 30TH ANNIVERSARY

**30 AND
COUNTING!
THURSDAY,
MARCH 28, 2013**

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 THE ROYAL CONSERVATORY
 IN THE TELUS CENTRE**

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ALEX PAUK *CONDUCTOR*, RYAN SCOTT *PERCUSSION*, WALLACE HALLADAY *SAXOPHONE*

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WELCOME TO THE FINAL CONCERT OF OUR 30TH SEASON!

Esprit's 30th Anniversary Season Finale concert combines the energy of soloists Wallace Halladay (saxophone) - winner of the 2009 Virginia Parker Prize and Ryan Scott (percussion) with Esprit's musicians in the premiere of a virtuosic double concerto written for the occasion by Erik Ross. Montrealer Denis Gougeon has been commissioned to compose a piece, titled *TUTTI*, not only to mark Esprit's 30 years of commissioning, performing and promoting Canadian music, but to signal the start of Esprit's next 30 years.

30 AND COUNTING!

Always supporting young composers, Esprit is thrilled to perform music by Zosha Di Castri, an ascending Canadian star of international importance. On this occasion, Zosha will be awarded with the prestigious Jules Léger Prize for New Chamber Music.

In recent years, many have asked for repeat performances of two bonbons - iconic pieces in popular culture - specially arranged for Esprit. As a treat, tonight's concert includes *Purple Haze* and the theme from *The Twilight Zone* (among Esprit's Greatest Hits).

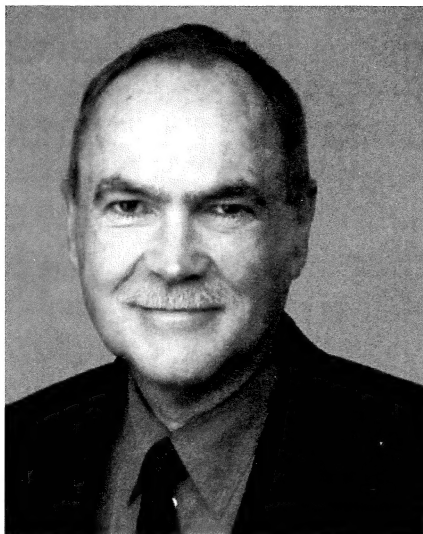
MESSAGE FROM THE CANADA COUNCIL FOR THE ARTS

Tonight's concert is an occasion to celebrate artists who are expanding the boundaries of their art forms and finding ways to re-invent, surprise and delight.

Zosha Di Castri's innovation and creativity has earned her acclaim both in Canada and internationally, and we are delighted to recognize her accomplishment by awarding her the Canada Council's prestigious Jules Léger Prize for New

Chamber Music. And what better occasion could there be for presenting this prize than a concert celebrating Esprit Orchestra's 30th anniversary of commissioning, presenting and promoting the best in new orchestral music.

The Canada Council for the Arts is committed to supporting the artistic aspirations of professional artists and to ensuring Canadians have access to rich cultural experiences. Tonight's celebrations are a testament to both.



A handwritten signature in black ink that reads "Robert Sirman". The signature is fluid and cursive, with the first name and last name clearly distinguishable.

Robert Sirman
Director & CEO
Canada Council for the Arts

ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

Ryan Scott, Percussion

Wallace Halladay, Alto Saxophone

Flute

Douglas Stewart

Christine Little, *piccolo*

Maria Pelletier, *piccolo*

Oboe

Clare Scholtz

Karen Rotenberg, *english horn*

Jasper Hitchcock

Clarinet

Richard Thomson

Michele Verheul, *bass clarinet*

Greg James

Bassoon

Jerry Robinson

William Cannaway, *contrabassoon*

Stephen Mosher

Horn

Bardhyl Gjevori

Diane Doig

Michele Gagnon

Linda Bronicheski

Trumpet

Robert Venables

Anita McAlister

Michael Fedyshyn

Andre Dubelsten

Trombone

David Archer

David Pell, *bass trombone*

Herb Poole, *bass trombone*

Tuba

Jennifer Stephen

Piano

Stephen Clarke, *celeste*

Harp

Sanya Eng

Percussion

Mark Duggan

Trevor Tureski

Blair Mackay

Timothy Francom

Ed Reifel

Violin I

Stephen Sitarski,

concertmaster

Parmela Attariwala

Corey Gemmell

Sandra Baron

Lance Ouellette

Sonia Vizante

Joanna Zabrowarna

Renee London

Véronique Mathieu

Kate Unrau

Violin II

Bethany Bergman

Janet Horne

Erica Beston

Alexa Wilks

Laurel Mascarenhas

Kenin McKay

Jennifer Burford

Valerie Sylvester

Viola

Douglas Perry

Rhyll Peel

Katherine Rapoport

Gregory Campbell

Ivan Ivanovich

Capella Sherwood

Cello

Paul Widner

Marianne Pack

Olga Laktionova

Peter Cosbey

Mary-Katherine Finch

Garrett Knecht

Bass

Tom Hazlitt

Hans Preuss

Robert Wolanski

Natalie Kemerer

Guitar

James Tait

David Gray

30 AND COUNTING!

Thursday March 28th, 2013

Alex Pauk, Music Director and Conductor

7:15 pm Pre-Concert Talk
 Composers Alexina Louie, Denis Gougeon, Erik Ross
 and Zosha Di Castri

8:00 pm Concert

PROGRAMME

Presentation of 2012 Jules Léger Prize to Zosha Di Castri from stage

Presented by Aimé Dontigny, Canada Council Music Head, Elizabeth Bihl, Executive Director of the Canadian Music Centre and Ann MacKeigan, Executive Producer, CBC Radio Music

Zosha Di Castri *Alba* (2011)

Denis Gougeon *TUTTI* (2012)
 Esprit Orchestra commission and World Premiere

INTERMISSION

Presentation of Toronto Emerging Composer Award

Presented by Matthew Fava, Regional Director, Canadian Music Centre

Erik Ross *Burn*, concerto for alto saxophone,
 percussion and orchestra (2013)
 Esprit Orchestra commission and World Premiere

Ryan Scott, percussion
Wallace Halladay, alto saxophone

Marius Constant *The Twilight Zone*
 (arr. for Esprit Orchestra by Marius Constant, 1991)

Jimi Hendrix *Purple Haze*
 (arr. for Esprit Orchestra by Steve Riffkin, 1987)

Soloists Sponsor – Nicola von Schroeter

ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ in 2011.

RYAN SCOTT

Percussion

Critically acclaimed Canadian percussionist Ryan Scott has been hailed as: *"Fierce and delicate ... a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges"* (Gramophone). As a marimba and multi-percussion soloist he is in constant demand, performing extensively in Europe, Japan, North America and the UK. He has appeared as guest soloist with the Esprit Orchestra, the National Arts Centre Orchestra, The Syracuse Symphony Orchestra, The West Virginia Symphony Orchestra and others.

Ryan is also a stalwart figure in the Toronto new music community. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and percussionist in the Canadian Opera Company Orchestra, he is also a sought-after chamber musician, and teacher. He performs consistently as soloist and chamber musician with prominent new music ensembles in Toronto. A core member of Continuum Contemporary Music, he also serves as co-artistic director.

Ryan has performed in over 200 world premieres of solo and chamber works; most recent solo and duo premieres include Canadian composers Christos Hatzis, Alice Ho, Hope Lee, Michael Oesterle and Andrew Staniland as well as chamber premieres by Martin Arnold, Brian Current, Linda Bouchard, Murray Schafer and Linda Smith. He has also collaborated with many other international composers including Thomas Ades, Pierre Boulez, George Crumb, Vinko Globokar, Mauricio Kagel, Philippe Leroux, Steve Reich, and Roger Reynolds in the presentation of the Canadian premieres of their solo and chamber works. Additionally, he has performed in over 25 orchestral world premieres by Canadian composers including *Concerto for Marimba and Orchestra* by Erik Ross.

His latest CD is *"Maki Ishii Live"* (Innova #809), a collection of his first performances and the North American premieres of three percussion concerti by Maki Ishii, played from memory and recorded live by CBC Radio 2, heralded by the Heirs of Maki Ishii as "an amazing and beautiful performance in which the musical universe of our late husband and father lives on".

Ryan studied at the University of Toronto with Russell Hartenberger and Robin Engelman; B.Mus 1995, M.Mus 1997. He is currently enrolled in the DMA program.

WALLACE HALLADAY

Saxophone

Canadian saxophonist Wallace Halladay captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond.

A specialist in the performance of contemporary music, Wallace has commissioned and premiered numerous works for saxophone. He worked with Philippe Leroux in 2011 on the North American premiere of his saxophone concerto in Montreal. Wallace also inaugurated the Intersections Series with the Kitchener-Waterloo Symphony in an entire concert of music for saxophone and orchestra entitled "*The Story of the Saxophone*." In March 2009, Wallace made his debut as soloist with the Vancouver Symphony Orchestra: the Globe and Mail called him "phenomenal" and "so riveting...that not much can compete against it."

Frequently broadcast on CBC Radio, Wallace has also recorded the two saxophone *Sequenzas* of Luciano Berio and the Colgrass concerto for NAXOS Records. He has been presented by and performed with new music groups across the Canada and the USA. Wallace is the Artistic Director of Toronto New Music Projects; he has also curated concerts and lectured on the music of Giacinto Scelsi and Luciano Berio. His orchestral experience includes performances with the Toronto Symphony Orchestra, Boston Symphony Orchestra, National Ballet Orchestra of Canada, Canadian Opera Company, and as a fellow of the Tanglewood Music Centre.

Wallace holds a Bachelor's degree in Performance and Composition from the University of Toronto, a Master's from New England Conservatory in Boston, and a doctorate from the Eastman School of Music. Wallace also studied at the Conservatorium van Amsterdam with internationally acclaimed virtuoso Arno Bornkamp with a grant from the Canada Council for the Arts.

Wallace was the 2009 winner of the Virginia Parker Prize from the Canada Council for the Arts. Awarded for outstanding musicianship, Wallace is the first woodwind player to receive the prize in its 25 year history, and he joins such luminary Canadian laureates as Jon Kimura Parker, Isabel Bayrakdarian, James Ehnes, and Yannick Nézet-Séguin.

Wallace is a Conn-Selmer Artist and plays Selmer (Paris) saxophones.

STEPHEN SITARSKI

Concertmaster

An Oakville native, Stephen SitarSKI enjoys an incredibly varied career as a violinist and musician. Acclaimed nationally in performances of Baroque music through to contemporary and jazz, he is also a recognized conductor, adjudicator, teacher and music administrator. Currently Concertmaster of the Kitchener-Waterloo Symphony, he has also led many other Canadian orchestras including the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, as well as orchestras in the United States and Europe.

He frequently appears as soloist with orchestra and, along with much of the standard repertoire, performs concertos written especially for him by Canadian composers. In April, 2009, as part of the Open Ears Festival, Stephen performed R. Murray Schafer's violin concerto 'The Darkly Splendid Earth: The Lonely Traveller'. In March, 2011, he was guest concertmaster and featured soloist for the National Ballet Orchestra's programs *Eugene Onegin* and *Russian Seasons*.

He is 1st Violin of the Canadian Chamber Ensemble, a founding member of Trio Laurier, and is a regular participant in diverse chamber groups and festival events both nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time ensemble as well as Soundstreams.

Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores, including the violin solos in the Hollywood film 'Being Julia'. A dedicated educator, Stephen is a faculty member of the National Youth Orchestra of Canada, Wilfrid Laurier University and Glenn Gould School. In recognition of his outstanding artistic contribution to the Kitchener-Waterloo community, he is a recipient of the Kitchener-Waterloo Arts Award for Music.

ZOSHA DI CASTRI

Alba (2011)

Alba represents an orchestral reflection on the idea of dawn. Often poetry and images depicting the break of day evoke a spring atmosphere...dew on the grass, bird calls, and a fresh sense of possibility. But what about dawn in the dead of winter?

Taking inspiration from the frozen landscapes of the prairies of Northern Alberta, I wanted this piece to explore an alternative atmosphere of the coming of day. I tried to capture the startling emptiness one feels stepping out into a cold morning, the air clutching you by the throat it is so crisp. Yet there is a majestic beauty in this stark quilted silence and stunning flatness.

The intrigue of dawn for me also extends to the notion of the moment something begins to appear or develop the instant of starting to perceive or understand, and the gradual unfurling towards elated flashes of discovery. Here we stand on the quivering threshold between rest and wakefulness, dark and light, immobility and activity. But of course the light seeps through, even before it cuts the horizon. In a way, the anticipation leading up to the moment of reveal is in fact what *makes* the experience, more than the sight of the sun itself.

While writing this piece, my compositional obsessions lay in creating intricate musical textures

and finding unusual timbres, all within a framework of clearly delineated directional gestures. To this end, I have made use of several extended playing techniques, employed various odd percussion instruments to expand the orchestral palette, and put into motion ascending and descending vectors of sound (i.e. glissandi, runs, etc).

Finally, *Alba* indirectly makes a nod to its historic roots, linking past dawns, from lyric poetry to troubadour aubades, to a modern, some might say "Canadian", interpretation of dawn.

— Zosha Di Castri

DENIS GOUGEON

TUTTI (2012)

To celebrate the 30th anniversary of ESPRIT, I wanted a very dynamic, colored and contrasted music. TUTTI is an homage to Alex Pauk (the composer, the conductor, the visionary!) to his exemplary perseverance in a world where the ephemeral often takes too much space... Bravo to Alex and... Tutti!

— Denis Gougeon

Commissioned with the generous assistance of the Canada Council for the Arts.



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du Canada

ERIK ROSS

Burn (2013)

A great friend of mine sent me a picture of the word BURN, written in graffiti on an old street in Montreal. The incredible senses that were peaked by that image, at that time, infiltrated my mind as I was contemplating the form for this concerto.

Burn:

Destroyed by fire; to execute or kill with fire; intense pain; burning with fever; imminent scars.

But also: a small stream or brook; a source of energy; a source of light; burning with curiosity; burning muscles; the firing of a rocket; to feel strong emotion - especially passion or rage.

And all else: to burn the candle at both ends; burn the midnight oil; burn rubber; burnt into your memory; burning one's bridges; burn out; sunburn... To do something which makes it impossible to return to an earlier state.

To me, it is a piece about purging our way through the transformations that we experience in our lives.

This piece is dedicated to Wallace Halladay, Ryan Scott, Alex Pauk and the Esprit Orchestra, whose immense gifts to the realm of music have made my world a better place to live in. *Burn* was commissioned by the Esprit Orchestra with the generous

assistance of the Ontario Arts Council.



MARIUS CONSTANT

The Twilight Zone

(orchestral arrangement 1991)
Constant's defining contribution to *The Twilight Zone* was almost pure happenstance. During the late 1950s, CBS had a cost-cutting practice of hiring European composers to write and record stock music for use (and reuse) in their television shows, and in 1959 Constant accepted such a commission from the network. He provided six brief, eerie-sounding themes, for which he was paid about \$300. That same year saw the debut of *The Twilight Zone*, with original theme music by Bernard Herrmann. When the series' opening title sequence was redesigned for its second season in 1960, Herrmann and Jerry Goldsmith were among those invited to write new music for it; their efforts were rejected by the producers, who wanted something edgier. With a deadline to meet, CBS music director Lud Gluskin went through the stock library and selected two pre-recorded pieces by Constant: *Etrange No. 3*, the now iconic four-note riff for two electric guitars, and *Milieu No. 2* for guitar, bongos and brass. These were combined to create the new *Twilight Zone Theme*, and with Rod Serling's approval it

was used for the rest of the show's five-year run. Constant received no onscreen credit or royalties, and years passed before he learned his music had been transformed into one of the most famous themes in American television history. Given his almost total silence on the subject, he attached little significance to this. The theme was revived for a new TV version of *The Twilight Zone* (1985 to 1989), and those repeated four notes are embedded in popular culture, jokingly sung to describe any weird situation.

Alex Pauk knew Constant as a mentor and friend and visited him often from the early 1970s until Constant's death in 2004. Invited to Toronto for an Esprit performance of his *Nana Symphony* in 1991, Constant decided to make a special arrangement of his famous theme as a gift to Esprit and a bonbon for the concert.

JIMI HENDRIX

Purple Haze

(Arranged for string orchestra by Steve Riffkin, 1987)

In 1980 the Kronos Quartet, famous for bringing all kinds of new music and mixed genres of music into the string quartet repertoire, had a friend arrange a version of Stravinsky's *The Rite of Spring* for the group. They then wondered what could possibly serve as an encore for such an extravagant concept and came up with the idea of Jimi Hendrix's *Purple Haze*. They then

commissioned composer Steve Riffkin to do an arrangement and it became not only an encore piece but a part of their regular concert repertoire from that point on.

In 1987, after hearing a recording of one of their performances, Esprit Orchestra's Music Director, Alex Pauk, thought it would be great to do something with the piece on a grander scale so he called up Riffkin and asked if he would accept a commission to make another arrangement but for a large string orchestra. This version was first performed at Esprit's first-ever "Superstrings" concert and the performance brought the house down.

With its fantastic pulsations and driving melody, Hendrix' original rock version has the same kind of immersive power as some of the great large orchestral works from the past century. Riffkin's out-of-the-ordinary arrangement is not out of place on a concert of orchestral new music and extends the communicative power of Hendrix's bright musical mind.

The sheer exuberance of the Jimi Hendrix experience was in itself a modern type of performance activity. Hendrix was a virtuoso performer/composer and a powerhouse in music that could possibly inspire today's young composers in terms of letting go and expanding the range of their creative impulses.

Zosha Di Castri**Composer**

Zosha Di Castri is a Canadian composer/pianist living in New York, where she is pursuing a doctorate at Columbia University. After completing a B.Mus. at McGill University, Zosha moved to Paris. Her teachers have included Brian Cherney, Philippe Hurel, Fabien Lévy, Tristan Murail, and Fred Lerdahl. Di Castri's compositions have been performed in Canada, the US, and Europe by such ensembles as the Edmonton Symphony Orchestra, the Internationale Ensemble Modern Akademie, JACK Quartet, the Orchestre national de Lorraine, members of the L.A. Philharmonic and Chicago Symphony Orchestra, and Talea Ensemble.

She has participated in residencies at the Banff Center, Domaine Forget, the Nouvel Ensemble Moderne's Forum, and the National Arts Centre's summer program. She was named a laureate of the 3rd International Composer's Competition for the Hamburger Klangwerkstage Festival, won two SOCAN Foundation awards for her chamber music in 2011, and in 2012, tied for the John Weinzwieg Grand Prize for her orchestra piece *Alba*. In 2012 Di Castri's work *Cortège* garnered her the Jules Léger Prize for New Chamber Music.

Expanding beyond composing and performing strictly acoustic concert music, Di Castri's work

also includes interdisciplinary collaborations into the realms of electronic music, sound installation, video, performance art, and contemporary dance. Recently her mixed-media works have included *Akkord I* for flute, piano, electronics, and large sculptural articulation (performed in Winnipeg and New York), as well as a collaboration with choreographer Thomas Hauert of the ZOO Contemporary Dance Company on a new piece for electronics and dance in Paris.

This year, as the inaugural *New Voices* composer, (a program organized by Boosey&Hawkes, the New World Symphony, and the San Francisco Symphony) Zosha will be having two new works premiered: *Manif* for percussion quartet, and a new work for orchestra (to be premiered this spring in Miami).

Denis Gougeon**Composer**

Denis Gougeon is among the most active composers on the Canadian scene. He has more than ninety works to his credit, ranging from solo to orchestral works, from concert music to chamber opera, from musical tales to works for the ballet. The Orchestre Symphonique de Montréal, La Société de Musique Contemporaine du Québec, Marie-Danielle Parent, soprano, the Société Radio-Canada, the Erato string quartet in Switzerland, the Oslo National Ballet of Norway are among the many artists and associations to

commission his works.

In 1989, Denis Gougeon was appointed by conductor Charles Dutoit, *composer in residence for the Montreal Symphony Orchestra* - the first appointment in the orchestra's history. He collaborated with legendary Gilles Vigneault for the composition of a musical tale, *Le Piano Muet* (*The Mute Piano*). Gougeon's great flexibility led him to produce music for 11 shows staged by the avant-garde *Théâtre Ubu* of Montréal.

He was awarded the *Prix Opus* given by the *Conseil Québécois De La Musique* as the "Composer of the year" in 2000. In March 2007, he won the Juno Award for *Clere Vénus* as the best *Classical composition of the year*. In 2010, he won the Grand International Prize of the Présences/Shanghai Spring Festival Competition. In 2012, his work *Mutation* was awarded the "Création de l'Année" by the Conseil Québécois de la Musique.

Since 2001, Denis Gougeon teaches composition at the Faculté de musique de l'Université de Montréal.

Erik Ross **Composer**

Erik Ross composes for all musical media and he has written for productions that include electronics, theatre, film and dance. He has written works for artists and ensembles such as the Esprit Orchestra, the Memphis Symphony, the Vancouver

Symphony, Tapestry New Opera, the Hannaford Street Silver Band the Gryphon Trio and many others. His compositions have been performed in Australia, Canada, England, Japan, Latvia, Thailand, and the United States.

Erik Ross holds a Doctor of Music degree from the University of Toronto where he was a two-time recipient of the John Weinzwieg Scholarship. He spent two years composing for the Canadian Composers Music Workshop at the Festival of the Sound, and he has acted as musical interpreter for numerous John Oswald projects. Ross also takes great enjoyment in performing contemporary classical/jazz/rock repertoire, particularly that of his peers, and he is an improvising pianist and keyboardist. He has received numerous awards, fellowships and scholarships, including top prizes at SOCAN, and has received commissions from the Canada Council, the Ontario Arts Council, the Toronto Arts Council, the Music Gallery, Roger D. Moore and the Laidlaw Foundation.

Ross's *Concerto for Oboe and Orchestra* was premiered by Memphis Symphony in 2003 and performed again at the 2004 International Double Reed Society Conference in Melbourne, Australia. His piano trio was premiered by the Gryphon Trio at the Ottawa International Chamber Music Festival. Recent commissions include an accordion/audio piece for Joseph

Petric, a vocal work for the Music Gallery at the SoundaXis festival in Toronto, a piece for Toca Loca's P*P Project, a sax/percussion/audio piece for Wallace Halladay and Ryan Scott, a solo steelpan and brass band piece for steelpan virtuoso Liam Teague for the 25th anniversary season of the Hannaford Street Silver Band. Recent premieres include a large work for the Evergreen Club Contemporary Gamelan and a chamber orchestra piece for the Vancouver Symphony Orchestra and a large choral work for the Canadian Chamber Choir with text by Lorna Crozier. Ross' chamber opera *Northern Lights, Eastern Fire* with librettist Phoebe Tsang premiered in February 2013.

Marius Constant (1925 – 2004) **Composer**

Romanian-born French Composer and Conductor. Although he was lionized in his adopted country as a veteran of the avant-garde, his international fame rests on his theme for the classic 1960s TV series *The Twilight Zone*. Constant was a gifted student at the conservatory in his native Bucharest, winning the Enesco Prize in 1944. After World War II he settled in Paris and studied composition with Olivier Messiaen, Nadia Boulanger and Arthur Honegger. Always attracted to new trends, he was associated with the *musique concrete* movement of the 1950s and experimented with serialism, aleatoric music, and multimedia works. His first notable success

was the *24 Preludes for Orchestra* (1959), premiered by Leonard Bernstein in Paris. Other compositions include a *Piano Concerto* (1957), the tone poem *Turner* (inspired by English painter William Turner, 1961), the ballets *Cyrano de Bergerac* (1960), *Paradise Lost* (1967), *Candide* (1970), *Nana* (1976), and *The Blue Angel* (1985), the *Symphony for Winds* (1978), and an *Organ Concerto* (1988). His irreverent adaptation of Bizet for director Peter Brook's *Le Tragedie de Carmen* (1981) divided critics but was a hit on both sides of the Atlantic.

Constant also had a notable career as a conductor, serving as music director of Roland Petit's Paris Ballet (1956 to 1966), the ORTF (1970 to 1973), and the Paris Opera Ballet (1973 to 1978). From 1963 to 1970 he led the Ensemble Ars Nova, which he founded for the promotion of contemporary music. The French government named him a Commander of the Legion of Honor and in 1993 he was elected to the French Academy.

– Robert Edwards

Jimi Hendrix (1942 – 1970) **Musician, singer and songwriter**

James Marshall "Jimi" Hendrix was an American musician, singer and songwriter. Despite a limited mainstream exposure of four years, he is widely considered one of the most influential electric guitarists in the history of popular music, and one of the most

important musicians of the 20th century.

Inspired musically by American rock and roll and electric blues, following his initial success in Europe with the Jimi Hendrix Experience, he achieved fame in the US after his 1967 performance at the Monterey Pop Festival.

Later, he headlined the Woodstock Festival in 1969 and the Isle of Wight Festival in 1970, before dying from drug-related asphyxia at the age of 27.

Instrumental in developing the previously undesirable technique of guitar amplifier feedback, Hendrix favored overdriven amplifiers with high volume and gain. He helped to popularize the use of the wah-wah pedal in mainstream rock and he pioneered experimentation with stereophonic phasing effects in rock music recordings.

The recipient of several music awards during his lifetime and posthumously, the Jimi Hendrix Experience was inducted into the US Rock and Roll Hall of Fame in 1992, and the UK Music Hall of Fame in 2005. *Rolling Stone* ranked his three non-posthumous studio albums, *Are You Experienced*, *Axis: Bold as Love*, and *Electric Ladyland* among the 100 greatest albums of all time. *Rolling Stone* also ranked him as the greatest guitarist of all time, and the sixth greatest artist of all time.

Steve Riffkin **Arranger**

Steve Riffkin has worked in music

and theatre - locally, nationally, and internationally - for the past 35 years. His award winning children's theatre company, "Kids' Writes", toured the U.S and Canada throughout most of the '80's and was a hit show on Nickelodeon. As the Artistic Director of Peace Child International, Steve set up youth exchange programs with the former Soviet Union, South Africa, and many other countries, and, in the process, became the first American to sing the song *Back In The U.S.S.R.* with a Russian rock 'n' roll band (both here and in Moscow). His many musical arrangement credits include Jimi Hendrix' *Purple Haze*, played around the world by the Kronos String Quartet. For many years now, Steve has led the performing arts program at Marin Country Day School (California).

TORONTO EMERGING COMPOSER AWARD

The Canadian Music Centre is thrilled to announce Anna Höstman as the winner of this year's Toronto Emerging Composer Award, with an honorable mention to Chris Thornborrow for his strong showing in the competition. We are very excited that the Esprit Orchestra has invited us to recognize the award winners during this evening's concert.

As an artist working with sound and composition, Anna Höstman has presented her work in Canada, China, the United States, the United Kingdom, Mexico, Italy and Russia. Her pieces engage with abstract photography, language, sensory memory, physical/mental breakdown, and architectures of variation in the spiritual and natural worlds. More recently, they also include exploration of the work of visual artists. Anna also has an interest in interdisciplinary forms and has worked for a decade with the Intermission Collective extensive experimental pieces. Anna will receive \$5,000 that will go towards writing a new piece inspired by her experience walking the Camino de Santiago in Spain.

Chris Thornborrow is a composer of chamber music, opera, orchestra, and film score. He is the co-founder and artistic director of the Toy Piano Composers, a collective that has premiered and performed over 100 new operas, orchestra works, art songs, and chamber pieces over five seasons. His music has been performed across Canada and the United States, and by many ensembles in Toronto. Chris has composed for a number of award-winning films that have been screened at international festivals including TIFF and Claremont-Ferrand Short Film Festival in France. Chris will receive \$1,000 towards writing a new collaborative piece for the Toy Piano Composers Ensemble to be premiered in 2014.

The Toronto Emerging Composer Award was revived in 2010 through a multi-year commitment from philanthropists Michael M. Koerner and Roger D. Moore. It recognizes the excellent work of emerging music creators from the Greater Toronto Area who exhibit innovation, experimentation and a willingness to take risks in their work.


About the Canadian Music Centre: Founded in 1959, the CMC exists to stimulate the awareness, appreciation and performance of Canadian new music by making the music of more than 800 Associate Composers available through the Centre's collection, information resources, and production and distribution services. For more information, please visit www.musiccentre.ca.


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